

*K.P. Alous.*

SECOND EDITION.

J. E. P. ALDOUS  
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Hamilton Conservatory of Music  
No. 951

THE  
**PIRATES**  
OF  
**PENZANCE**

OR,  
THE SLAVE OF DUTY.

WRITTEN BY  
**W. S. GILBERT.**

COMPOSED BY  
**ARTHUR SULLIVAN.**

PUBLISHED BY  
**A. & S. NORDHEIMER,**  
TORONTO AND MONTREAL.

Branches: OTTAWA KINGSTON HAMILTON, LONDON.

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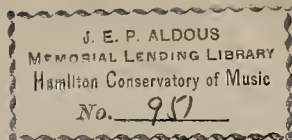
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NEW YORK.

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THE  
PIRATES  
OF  
PENZANCE

OR,  
*The Slave of Duty.*

AN ENTIRELY ORIGINAL COMIC OPERA  
IN TWO ACTS.

WRITTEN BY  
W. S. GILBERT.

COMPOSED BY  
ARTHUR SULLIVAN.

PUBLISHED BY  
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Branches: OTTAWA, KINGSTON, HAMMILTON, LONDON.

Entered according to Act of Parliament of Canada, in the year one thousand eight hundred and eighty, by W. S. GILBERT and ARTHUR SULLIVAN, in  
the Office of the Minister of Agriculture.

THE PIRATES OF PENZANCE.

DRAMATIS PERSONÆ.

MAJOR-GENERAL STANLEY	..	..	..	..	..	..	..
THE PIRATE KING ..	..	..	..	..	..	..	..
SAMUEL (his Lieutenant)	..	..	..	..	..	..	..
FREDERIC (the Pirate Apprentice) ..	..	..	..	..	..	..	..
SERGEANT OF POLICE ..	..	..	..	..	..	..	..
MABEL (General Stanley's Daughter)	..	..	..	..	..	..	..
EDITH ..	..	..	..	..	..	..	..
KATE ..	..	..	..	..	..	..	..
ISABEL ..	..	..	..	..	..	..	..
RUTH (a Pirate Maid of all Work) ..	..	..	..	..	..	..	..

Chorus of Pirates, Police, and General Stanley's Daughter.

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OVERTURE.

*Allgro Maestoso.*

PIANO.

*p*

*mf* *fa* *p* *mf* *fa* *p*

*mf* *p* *mf* *f*

*mf*

The musical score is written for piano and consists of five systems of music. The first system is marked 'PIANO' and 'p'. The second system is marked 'p'. The third system is marked 'mf', 'fa', and 'p'. The fourth system is marked 'mf', 'p', 'mf', and 'f'. The fifth system is marked 'mf'. The tempo is marked 'Allgro Maestoso'.

This page contains six systems of musical notation, each consisting of a piano (p) part on a grand staff and an organ (org.) part on a single staff. The notation is in a historical style, likely from a 19th-century manuscript.

- System 1:** The piano part begins with a treble clef and a key signature of one sharp (F#). The organ part is in the bass clef. A dynamic marking *p* is present in the piano part.
- System 2:** Continuation of the piano and organ parts.
- System 3:** Continuation of the piano and organ parts. A dynamic marking *p* is present in the piano part.
- System 4:** Continuation of the piano and organ parts.
- System 5:** Continuation of the piano and organ parts. A dynamic marking *cres.* is present in the organ part.
- System 6:** Continuation of the piano and organ parts. Dynamic markings *dim.* and *pp* are present in the piano part.

This page of musical notation contains six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The second system features a *fz* (forzando) marking and a *8va...* (octave) instruction. The third system includes a *fz* marking and a *8va...* instruction. The fourth system includes a *fz* marking and a *8va...* instruction. The fifth system includes a *fz* marking and a *8va...* instruction. The sixth system includes a *fz* marking and a *8va...* instruction. The page concludes with a *rall.* (rallentando) marking and a *cadenza* section.

*Andante.*

*p*

*Ped.*

*rit.*

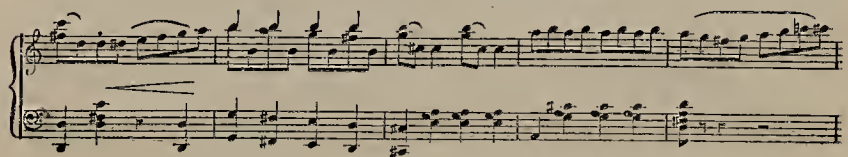
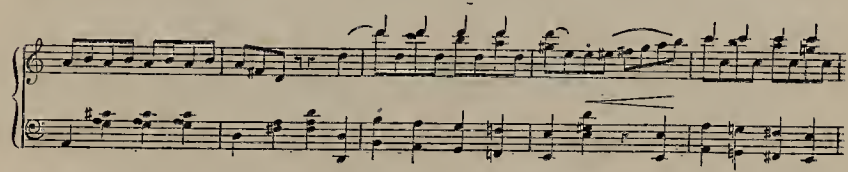
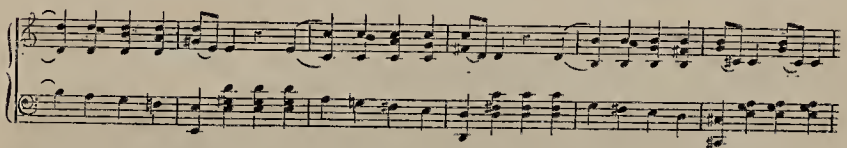
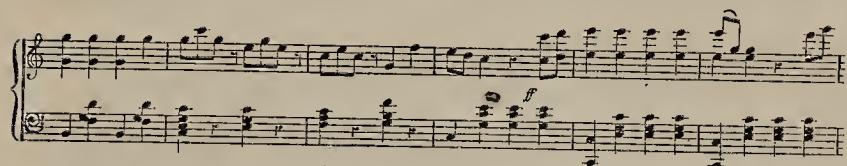
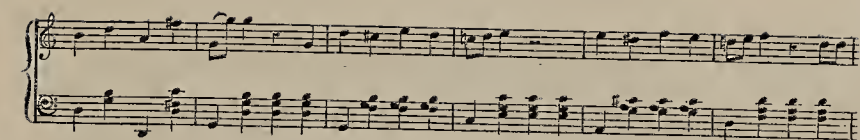
*dim.* *pp*

*Allegro vivace.*

*p*

The musical score is written in a single system with two staves (treble and bass). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The first system is marked 'Andante.' and 'p'. The second system has a 'Ped.' marking. The third system has a 'rit.' marking. The fourth system has a 'dim.' and 'pp' marking. The fifth system has a 'ritardando.' marking. The sixth system has an 'Allegro vivace.' marking and a 'p' marking. The music is written in a single system with two staves (treble and bass). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The first system is marked 'Andante.' and 'p'. The second system has a 'Ped.' marking. The third system has a 'rit.' marking. The fourth system has a 'dim.' and 'pp' marking. The fifth system has a 'ritardando.' marking. The sixth system has an 'Allegro vivace.' marking and a 'p' marking.







A handwritten musical score on six systems of grand staves. The notation is in treble and bass clefs. The first system begins with a dynamic marking *p* and a first ending bracket. The second system continues the melodic and harmonic development. The third system includes a dynamic marking *p* and the instruction *leggero*. The fourth, fifth, and sixth systems show further melodic lines and accompaniment. The sixth system includes the lyrics *cre - scen do.* written below the bass staff.

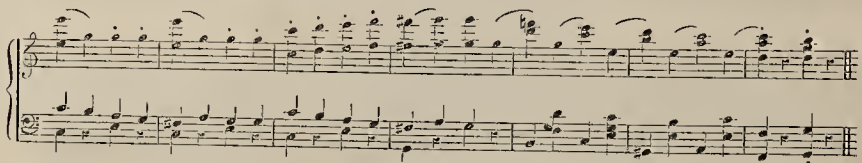
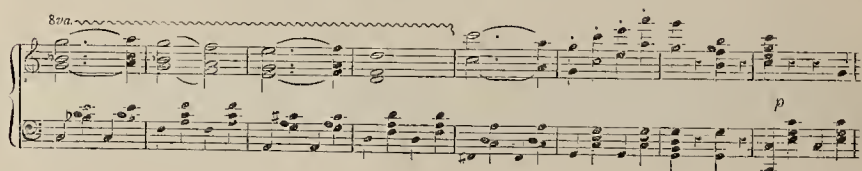
*p*

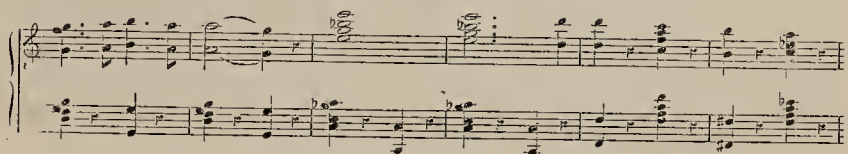
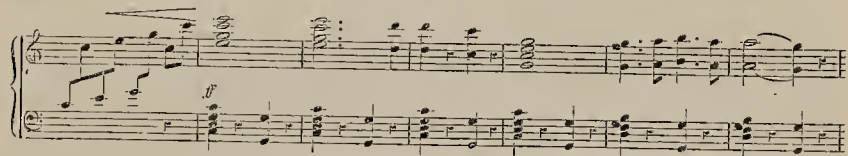
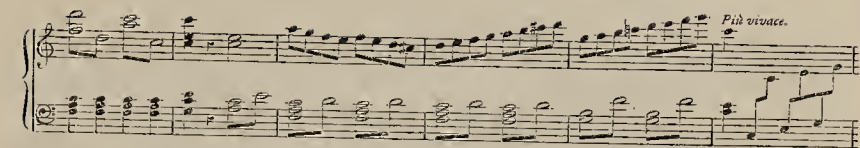
*p* *leggero*

*cre - scen do.*

This page contains six systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The dynamics and markings are as follows:

- System 1: *al* (first staff), *f* (second staff), *p* (third staff), *cre* (fourth staff), *scen* (fifth staff).
- System 2: *do* (first staff), *al* (second staff), *f* (third staff).
- System 3: *f* (first staff).
- System 4: *pp* (first staff).
- System 5: *8va* (first staff), *mf* (second staff).
- System 6: *8va* (first staff).



*Più vivace.*



## No. 1. OPENING CHORUS OF PIRATES, &amp; SOLO—Samuel.

*Moderato maestoso.*

PLANO. *p* cre - scen - do... *ff*

*8va.*

*p*

cre - - - - - scen - do.

**A** CHORUS. TENORS. *f*

Pour, O King, the pi - rate

BASSES. *f*

Pour, O King, the pi - rate

**A**

*f*

sher - ry, Fill, O King, the pi - rate glass! . . . . .

sher - ry, Will, O King, the pi - rate glass! . . . . .



And, O King, to make us mer-ry, Let the pi-rate bum-per pass!

And, O King, to make us mer-ry, Let the pi-rate bum-per pass!

B

SAMUEL.

For to-day our Pi-rate Tren-tice ri-ses from in-

B

-den-ture freed; Strong his arm, and keen his scent is-- He's a Pi-rate now in-geed!

## CHORUS.

Here's good luck to Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures.

Here's good luck to Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures.

*f* *p*

## SAM.

Two - and - twen - ty now he's ris - ing, And a - lone he's fit to fly;

## CHORUS.

Which we're bent on sig - na - liz - ing With un - u - sual re - vel - ry! Here's good luck to

Here's good luck to

*f*

Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures. Pour, O King, the pi - rate  
 SAMUEL with 1st Bass.  
 Fred - 'ric's ven - tures, Fred - 'ric's out of his in - den - tures. Pour, O King, the pi - rate

*G* *ff* *G* *ff*

sher - ry, Fill, O King, the pi - rate glass! And, O King, to make us mer - ry, Let the  
 sher - ry, Fill O King, the pi - rate glass! And, O King, to make us mer - ry, Let the

*G* *ff*

pi - rate bum - per pass!

pi - rate bum - per pass!

## No. 2.

## SONG—Ruth.

*Allegro pesante.*

PIANO.

RUTH.

1. When Fred - 'ric was a  
 2. I was a stu - pid  
 3. I soon found out, be -

lit - the lad He proved so brave and da - ring, His fa - ther thought he'd 'pren - tice him To  
 - yond all doubt, On break - ers al - ways steer - ing; And I did not catch the word a - right, Through  
 this dis - as - ter; But I hadn't the face to re - turn to my place, And

some ca - reer sea - far - ing, I was, a - las! his nur - s'ry maid, And so it fell to  
 be - ing hard of hear - ing, Mis - tak - ing my in - struc - tions, which With in my brain did  
 break it to my mas - ter. A nur - s'ry maid is not a - fraid Of what you peo - ple

my lot To take and bind the pro - mis - ing boy Ap - pren - tice to a pi - lot; A  
 gy - rate, I took and bound this pro - mis - ing boy Ap - pren - tice to a pi - rate! A  
 call work, So I made up my mind to go as a kind Of pi - ra - ti - cal maid of all work; And



life not bad for a har - dy lad, Though sure - ly not a high lot, Though I'm a nurse, you might do worse Than  
 sad mis - take it . . . was to make, And doom him to a vile lot, I bound him to a Pi - rate - you! - In -  
 that is how you . . . find me now A mem - ber of your shy lot, Which you wouldn't have found had he been bound Ap -

make your boy a pi - lot!  
 - stand of to a pi - lot!  
 - pren - tice to a pi - lot!

*3rd time.*

*f*

## No. 3.

## SONG—Pirate King &amp; Chorus.

*Allegro moderato.*

*f*

PIANO.

KING.

1. Oh, bet - ter far to live and die Un - der the brave black flag I fly, Than  
 2. When I sal - ly forth to seek my prey, I help my-self in a roy - al way; I



play a sanc - ti - mo - nious part With a pi - rate head and a pi - rate heart!  
sink a few more ships, it's true, Than a well - bred mon - arch ought to do!

**A**

A - way to the cheat - ing world go you, Where  
But ma - ny a king on a first - class throne, If he

pi - rates all are well - to - do, But I'll be true to the song I sing, And live - and die a  
wants to call his crown his own, Must man - age some - how to get through More dir - ty work than

*cresc.* *rall.*

**B** *a tempo.*  
Pi - rate King, For . . . I am a Pi - rate King! . . . . . And it  
ever I do. **B**

is, it is a glo - rious thing to be a Pi - rate King! . . . For I am a Pi - rate

King! . . . . . And it is, it is a glo - rious thing to

CHORUS. *f*

You are! Hur - rah for the Pi - rate King! . .

The first system of the musical score. It includes a vocal line with the lyrics 'King! . . . . . And it is, it is a glo - rious thing to' and a piano accompaniment. The piano part begins with a 'CHORUS. *f*' marking. The lyrics for the piano part are 'You are! Hur - rah for the Pi - rate King! . .'. The piano part features a strong, rhythmic accompaniment with chords and moving lines in both hands.

(Pause 2nd verse only.)

be a Pi - rate King! Hur - rah for the Pi - rate

It is! Hur - rah for our Pi - rate King! Hur - rah for the Pi - rate

The second system of the musical score. It includes a vocal line with the lyrics 'be a Pi - rate King! Hur - rah for the Pi - rate' and a piano accompaniment. The piano part features a strong, rhythmic accompaniment with chords and moving lines in both hands. The lyrics for the piano part are 'It is! Hur - rah for our Pi - rate King! Hur - rah for the Pi - rate'.

King! . . .

King! . . .

The third system of the musical score. It includes a vocal line with the lyrics 'King! . . .' and a piano accompaniment. The piano part features a strong, rhythmic accompaniment with chords and moving lines in both hands. The lyrics for the piano part are 'King! . . .'.

## No. 4.

## RECITATIVE &amp; DUET—Ruth &amp; Frederic.

FREDERIC.

*Allegro vivace.*

Oh, false one! you have de - ceived me!

PIANO. *ff* *mf*

RUTH. FRED. *A a tempo.*

I have de - ceived you? Yes! de - ceived me! You told me you were

*A a tempo.* *p*

RUTH. FRED.

fair as gold! And, mas - ter, am I not so? And now I see you're

RUTH. FRED.

plain and old! I'm sure I'm not a jot so! Up - on my in - no -

RUTH. FRED.

- cence you play. I'm not the one to plot so. Your face is lined, your

RUTH. B FRED.

hair is grey. It's gra - du - al - ly got so. Faith - less wo - man

B

*p*

RUTH.

to de-ceive me, I who trust - ed so! Mas - ter, mas - ter.

FRED. RUTH.

do not leave me, Hear me ere I go! Faith - less wo - man! Mas - ter,



mas - ter, mas - ter, mas - ter, do not leave me, do not leave me, Hear me

FRED.  
Faith - less wo - man, faith - less wo - man to de - ceive me, I who

*p* *cres.* *f*  
me . . . I go! Mas - ter, mas - ter, do not leave me, Hear me ere . . .

*p* *cres.* *f*  
trust - - - ed so! Faith - less wo - man to de - ceive me, I who trust - -

*f* *p* *cres.* *f*  
I go! ed so!

*f*



RUTH.

*Andante.*  
 My love with-out re-flect-ing, Oh, do not be re-ject-ing! Take a mai-den

ten-der, Har af-fec-tion raw and green, . . . At ve-ry high-est ra-tiong. Has

been ac-cu-mu-la-tiong sum-mers so-ven-toen, . . . sum-mers so-ven-

E RUTH.

-teen. . . Don't, be-lov-ed mas-ter, Crush me with dis-as-ter;  
 FRED.  
 Yes, your for-mer mas-ter Saves you from dis-as-ter;

What is such a dow - er to the dow - er I have here! . . . My love un - a -

Your love would be un - com - fort - a - bly fer - vid, it is clear, . . .

- ba - - ting Has been ac - cu - mu - la - - ting for - ty - se - ven year! . . .

If, as you are sla - ting, It's been ac - cu - mu - la - ting for - ty - se - ven

for - ty - se - ven year!

year!

Faith-less wo - man to de - ceive me, I who trust - - ed

*Allegro vivace.*

*rall.* *p* *cre* *scen* *do. . . f*

*cres.* Mas - ter, mas - ter, do not leave me, Hear me ere . . . . . I  
*cres.* so! Faith - less wo - man to de - ceive me, I who trust - - - - - ed  
*p* *cres.* *scen.* *do.* *f*

go I  
 so I  
 RECIT. FRED.  
 What shall I do? Be -

- fore these gen - tle maid - ens I dare not show in this a - larm - ing cos - tume! No,  
*f*

no, I must re - main in close cou - ceal - ment, Un - til I can ap - pear in de - cent cloth - ing.

## No. 5.

## CHORUS OF GIRLS.

*Allegro grazioso.*  
*p* *leggero.*

PIANO.

*8va.*

*cre - scen - do.* *mf stacc.*

CHORUS.

Climb-ing o-ver rock-y moun-tain, Skip-ping ri-vu-let and foun-tain, Pas-sing where the wil-lows

qui-ver, Pas-sing where the wil-lows qui-ver By the e-ver roll-ing ri-ver,

Swol-lea with the sum-mer rain, the sum-mer rain. Thread-ing long and leaf-y maz-es

B



Spot - ted with un - num - bered dai - sies, Spot - ted, dot - ted with un - num - bered dai - sies,

Scal - ing rough and rug - ged pass - es, Climb the har - dy lit - tle las - sies, Till the bright sea -

- shore they gain; Scal - ing rough and rug - ged pass - es, Climb the har - dy lit - tle las - sies,

Till the bright sea - shore they gain.

E EDITH.

Let us gai - ly tread the mea - sure, Make the  
 most of fleet - ing plea - sure; Hail it as a true al - ly,

*p*

F CHORUS.

Though it per - ish bye - and - bye, Hail it as a true al - ly, Though it

EDITH.

per - ish bye - and - bye. Ev - 'ry mo - ment brings a trea - sure Of its  
 own es - pe - cial plea - sure, Though the mo - ments quick - ly die,

Greet them gai - ly as they fly, Greet them gai - ly as they

**G**  
By!  
CHORUS. *f*  
Though the mo - ment's quick - ly die, Greet them gai - ly as they fly!

**H**  
SOLO. KATE.  
Far a - way from toil and care, Re - vel -

- ling in fresh sea air, Here we live and reign a - lone,

In a world that's all our own. Here, in this our

rock y den Far a - way from mor - tal men, We'll be

Queens and make de - crees, They may hon - our them who

**K**  
please.  
**f** CHORUS.  
We'll be Queens and make de - crees, They may hon - our them who please.

**K**  
**f**



**L. Tutti.**

Let us gai - ly tread the men - sure, Make the most of

fleet - ing lei - sure, Hail it as a true al - ly, Though it

per - ish bye - and - bye, Hail it as a true al - ly,

Though it per - ish bye - and - bye. Let us gai - ly tread the mea - sure,

*8va*

*M*

Make the most of fleet - ing lei - sure, Hail it as a true al - ly, a true . . .

*Ped.*

al - ly.

*\* Ped.*

*\* ff*

*ff*

## No. 6. RECITATIVE—Edith, Kate, Frederic, &amp; Chorus.

RECIT. FRED. CHORUS OF GIRLS. FRED.

*Allegro.* Stop, la-dies, pray! A man! I had intended not to intrude myself upon your notice in this effective

PIANO. *ff*

*a tempo moderato.* EDITH.

but a - larm - ing cos - tume. { But under these peculiar circumstances, it is my bounden duty to inform you that your proceedings } Will not be un - witnessed. But

FRED. CHORUS OF GIRLS. RECIT. FRED. *a tempo.*

who are you, Sir? speak! I am a Pi - rate. A Pi - rate! bor - ror! La - dies, do not shun me! This

*p* *f*

*A Andante moderato.*

eve - ning I re - nounce my vile pro - fes - sion; And, to that end, O pure and peer - less

*p*

mai - dens, O blush - ing buds of e - ver - bloom - ing beau - ty, I, sore of heart,

EDITH.

KATE.

I, sore of heart, Im - plore your kind as - sist - ance. How pi - ti - ful his tale! How

CHORUS OF GIRLS.

rare his beau - ty! How pi - ti - ful his tale! How rare his beau - ty!

No. 7.

ARIA--Frederic &amp; Chorus of Girls.

FRED.

PIANO.

*Andante.*

Oh, is there not one mai - den breast Which

does not feel the mo - ral beau - ty Of mak - ing worldly in - te rest Sub - or - din - ate to sense of

du - ty? Who would not give up will - ing - ly All ma - tri - mo - nial am - bi - tion, To



*rall.*

res - cue such an one as I From his un - for - tu - nate po - si - tion! From this po -

*rall.*

*a tempo.*

- si - tion, to res - cue such an one as I From his . . . un - for - tu - nate po - si -

*pp dolce.* *cresc.* *dim.*

**C** *p* CHORUS OF GIRLS.

- tion! A - las, there's not one mai - den breast Which seems to feel the mo - ral beau - ty Of

**C**

**D**

mak - ing world - ly in - te - rest Sub - or - dia - ate to sense of du - - ty.

**D**

**FRED.**

Oh, is there not one mai - den here Whose home - ly face and bad com - plex - ion Have

caus'd all hope to dis-ap-pear Of e-ver win-ning man's af - fec - tion! To such an one, If

such there be, I swear by heaven's arch a - bore you, If you will cast your eyes on me, How -

*rall.* *E a tempo.*  
e - ver plain you be, I'll love you! How - e - ver plain you be, If you will cast your  
*pp dolce.*

*ff or,*  
eyes on me, How - e - ver plain you be, I'll love you, I'll love . . . you, I'll love, . . . I'll love  
*cresc. . . . f* *ff*

## CHORUS OF GIRLS.

you! A - las! there's not one mai-den here Whose home - ly face and bad com - plex - ion Have  
*dim.* *p*

FRED. OF GIRLS. CHORUS. MABEL.

one! Not one? No, no! Yes, one! 'Tis Ma-bel! Yes 'tis Ma

[illegible]

stray, but pray, Is that a rea-son good and true why you should all be deaf to pi-ty's name? The question is, had

he not been a thing of beau-ty, Would she be sway'd by quite as keen a sense of du-ty? For shame! for shame! for shame!

*Attaca.*

## No 8

## AIR—Mabel &amp; Chorus.

*Tempo di Valse.*  
MABEL.

Poor wan - d'ring one, . . . . Tho' thou hast sure - ly strayed,

PIANO. *p*

Take heart of grace, Thy steps re - trace, Poor wan - d'ring one, . . . *rall.*

*A a tempo.*

Poor wan - d'ring one, . . . . If such poor love as mine

*A*

can help thee find True peace of mind, why, take it, it . . is thine.



## B CHORUS OF GIRLS.

Take heart, no dan-ger lowers; Take a - ny heart but ous.

*B*

## MABEL.

Take heart, fair days will shine; Take a - ny heart— take mine!

*p* *f*

## CHORUS.

Take heart, no dan-ger lowers; Take a - ny heart but ous.

## MABEL.

Take heart, fair days will shine; Take a - ny heart— take mine! Ah! . . . . .

*p* *C* *C*

Ah! . . . . . Ah! . . . . . Ah! . . . . .

*cre* *scrm* *do* *f*

**D**

Poor wan - - d'ring one, . . . . . Though thou hast sure - - ly stray'd,

**D**

*p*

Take heart of grace, Thy steps re - trace, Poor . . . wan - - d'ring

**E**

one! Ah, ah! . . . Ah, ah, ah!

**CHORUS.**

Poor wan - - d'ring one! Poor wan - - d'ring

**E**

*p*

Ah, ah! . . . Ah, ah, ah! Fair days will shine, Take . . .

one! Take heart, Take

*8va*

heart!

heart!

*pp*

*Szza*

*F*

CHORUS.

Take . . . mine! Take . . . heart . . . . .

Take a - - - ny heart but ous!

*p* *pp*

Take heart! Take

Take . . . mine!

heart!

Take heart!

*G*

no dan - ger low - ers; Take a - ny heart but ours.

Ah! ah! Ah!

Take heart, take heart, Take a - ny heart but

*cadenza ad lib.*

Take heart.

ours, Take heart.

*f* Ped.



## No. 9.

## Edith, Kate, &amp; Chorus of Girls.

*Allegretto.* EDITH.

What ought we to do? gen - le sis - ters, say! Pro - pri - e - ty, we know,

PIANO. *p* *staccato.*

says we ought to stay, While sym - pa - thy ex - claims, "Free them from your te - ther; Play at o - ther games,

KATE.

Leave them here to - ge - ther." Her case may a - ny day Be yours, my dear, or mine;

*sempre staccato.*

Let her make her hay While the sun doth shine. Let us com - pro - mise, Our hearts are not of lea - ther;

CHORUS.

Let us shut our eyes, And talk a - bout the wea - ther. *pp* Yes, yes, let's talk a - bout the wea - ther. *pp*

*Altozza*

## No. 10. DUET—Mabel &amp; Frederic, &amp; Chorus of Girls.

CHORUS.

*Allegro vivace.* How beau - ti - ful - ly blue the sky, The

PIANO. *f* *p*

glass is ris - ing ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter - day; To -

- mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That

we shall have a warm Ju - ly. To - mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet

peo - ple say, I know not why, That we shall have a warm Ju - ly. To - mor - row it may

*A* *A*

MABEL

Did e - - ver mai - - den wake From dream of home - - - ly  
 CHORUS. *dim.* *ppp*  
 pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That we shall have a warm Je - ly.

du - ty To find her day - light break With such ex - ceed - - ing beau - ty!

B

Did e - - ver mai - den close Her eyes on wa - - king sad - ness,

To dream of such . . . ex - ceed - - ing glad - ness!

FRED. C

CHORUS.

Ah, yes! ah, yes! . . . this is ex - ceed - - ing glad - ness. How

beau-ti - ful - ly blue the sky, The glass is ris - ing ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but

*p*

yes - ter-day; To - mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That

we shall have a warm Ju - ly. To - mor - row it may pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I

*D*

FRED.

*dim.* Did e - ver pi - rate roll His

know not why, That we shall have a warm Ju - ly. To - mor - row it may pour a - gain (I hear the coun - try wants some rain).

*p*



soul .. in gull .. ty dream-ing, And wake to find .. that soul With

CHORUS.  
peace and vir .. rue beam-ing How beau-ti-ful-ly blue the sky, The glass is ris-ing

ve ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter-day; Con - ti - nue fine I

MABEL. F  
Did e - - ver mai - - den wake From  
FRED.  
Did e - - ver pl - - rate loathed For -  
hope it may, And yet it rain'd but yes - ter-day. How beau - ti - ful - ly blue the sky, The glass is ris-ing

dream . . of home - - - ly du - ty To find her  
 sake . . his hi - - - deous mis - sion To find him -  
 ve - ry high, Con - ti - nue fine I hope it may, And yet it rain'd but yes - ter - day; To - mor - row it may

day - light break With such ex - ceed - - ing beau - ty! Ah,  
 - self be - trothed to la - dy of . . . po - si - tion! Ah,  
 pour a - gain (I hear the coun - try wants some rain), Yet peo - ple say, I know not why, That we shall have a warm Ju - ly, Yet  
*p* cre - scen - do.

yes! Ah yes, ah yes!  
 yes! Ah yes, ah yes!  
 peo - ple say, I know not why, That we shall have a warm Ju - ly, a warm Ju - ly.  
*molto.* *f*

## No. 11.

## Frederic, &amp; Chorus of Girls &amp; Pirates.

FRED.

*Allegretto.* Stay, we must not lose our sen - ses, Men who stick at no of - fen - ces Will a - non be here!

PIANO.

Fi - ra - cy their dread - ful trade is, Pray you get you hence, young la - dies, While the coast is clear!

CHORUS OF GIRLS.

No, we must not lose our sen - ses, If they stick at no of - fen - ces We should not be here!

Fi - ra - cy their dread - ful trade is, Nice com - pan - ions for young la - dies; Let us dis - ap - (They shriek)

PIRATES. GIRLS. GIRLS. PIRATES.

*Vivace.*  
Too late! Ha, ha! Too late! Ho, ho, ha! ha! ha! ho, ho, ho!

CHORUS.

Nowhere's a first-rate op - por - tu - ni - ty To get mar - ried with im -

- pa - ni - ty, And in - dulge in the fe - li - ci - ty Of un - bound - ed do - mes - ti - ci - ty! You shall

quick - ly be par - son - i - fied, Con - ju - gal - ly ma - tri - mon - i - fied, By a doc - tor of di -

GIRLS. A  
- vi - ni - ty, Who is lo - ca - ted in this vi - ci - ni - ty. We have missed our op - por - tu - ni - ty Of es -



- cap - ing with im - pa - ni - ty, So fare - well to the fe - li - ci - ty Of our mal - den do - mes -

- ti - ci - ty! We shall quick - ly be par - son - i - fied, Con - ju - gal - ly ma - tri - mon - i - fied, By a doc - tor of di -

- vi - ni - ty Who is lo - cated in this vi - ci - ni - ty, By a doc - tor of di - vi - ni - ty Who re - sides in this vi -  
PIRATES.  
By a doc - tor of di - vi - ni - ty Who re - sides in this vi -

- ci - ni - ty, By a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty, of di - vi - ni - ty,  
- ci - ni - ty, By a doc - tor, a doc - tor, a doc - tor of di - vi - ni - ty, of di - vi - ni - ty,

Attaca.

## No. 12 RECITATIVE—Mabel, Major-General, Samuel, &amp; Chorus.

**MABEL.** *a tempo*  
*p*  
 Hold, Monsters! { Ere your pirate caravanserai } wed us all, { just bear in mind that we are wards } Ge-ne-ral! We'd  
*a tempo*  
 proceeds against our will to in Chancery, and father is a Major-}

**PIANO.** *fp*

*moderato.* **GIRLS.**  
*moderato.*  
*p*  
 bet-ter pause, or dan-gers may be-fal; Their fa-ther is a Ma-jor-Ge-ne-ral! Yes, yes, he is a Ma-jor-

**MAJOR-GENERAL.** **SAMUEL.** **CHORUS.**  
*p* *f*  
 Ge-ne-ral! Yes, yes, I am a Ma-jor-Ge-ne-ral! For he is a Ma-jor-Ge-ne-ral! He is! Hur-

**MAJOR-GENERAL.**  
*p*  
 rah for the Ma-jor-Ge-ne-ral! And it is, it is a glo-rious thing To be a Ma-jor-

**PIRATES.**  
*f*  
 Ge-ne-ral! It is! Hur-rah for the Ma-jor-Ge-ne-ral! Hur-rah for the Ma-jor-Ge-ne-ral!

## No. 13.

## SONG—Major-General &amp; Chorus.

PIANO, *Allegro vivace.* *f*

MAJOR-GENERAL.

1. I am the ve-ry pat-tern of a mo-dern Ma-jor-Ge-ne-ral; I've  
2. I know our my-thic his-to-ry, King Ar-thur's, and Sir Ca-ro-doe's, I

*pp*

in - for - ma - tion ve - ge - ta - ble, a - ni - mal, and rei - ne - ral: I know the kings of Eng - land, and I  
an - swer hard a - cross-tics, I've a pret - ty taste for Pa - ra - dox: I quote, in E - le - gi - aca, all the

quote the fights his - to - ri - cal, From Ma - ra - thon to Wa - ter - loo, in or - der ca - te - go - ri - cal. I'm  
crimes of He - Ro - ga - ba - lus! In co - nics I can floor pe - cu - li - a - ri - ties pa - ra - bo - lous. I can

ve - ry well ac - quaint - ed, too, with mat - ters ma - the - ma - ti - cal; I un - der - stand o - qua - tions, both the  
tell un - doubt - ed Ra - pha - els from Ge - rard Dows and Zoff - an - les. I know the croak - ing cho - ras from the

sim - ple and quad - ra - ti - cal; A - bout bi - no - mial The - o - rem I'm team - ing with a lot o' news,  
"Frogs of A - ris - to - pha - nes!" Then I can hum a fugue, of which I've heard the mu - sic's din a - fore,

(Dialogue.)

1. With ma - ny cheer - ful facts a - bout the square of the hy - po - then - use;  
2. And whis - the all the airs from that in - fer - nal non - sense, *Fin - a - fore!*



## CHORUS.

With ma - ny cheer - ful facts a - bout the square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the  
And whis - tie all the airs from that in - fer - nal non - sense, *Pin - a - fore*, And whis - tie all the airs from that in -

*f*

With ma - ny cheer - ful facts a - bout the square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the  
And whis - tie all the airs from that in - fer - nal non - sense, *Pin - a - fore*, And whis - tie all the airs from that in -

*f*

square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the square of the hy - po - then - po - then - use.  
- fer - nal non - sense, *Pin - a - fore*, And whis - tie all the airs from that in - fer - nal non - sense, *Pin - a - pin - a - fore*.

square of the hy - po - then - use, With ma - ny cheer - ful facts a - bout the square of the hy - po - then - po - then - use.  
- fer - nal non - sense, *Pin - a - fore*, And whis - tie all the airs from that in - fer - nal non - sense, *Pin - a - pin - a - fore*.

*fz*

## MAJOR GENERAL.

I'm ve - ry good at in - teg - ral and dif - fer - en - tial cal - cu - lus; I know the sci - en - ti - fic names of  
Then I can write a wash - ing bill in Bu - by - lon - ic ca - nel - form, And tell you ev - ry de - tail of Ca -

*pp*

be - ings a - ni - mal - cu - lous. But still, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I  
 rac - ta - cus - 's u - ni - form. In short, in mat - ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ral, I

am the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral. But still, in mat - ters ve - ge - ta - ble,  
 But still, in mat - ters ve - ge - ta - ble,

CHORUS

a - ni - mal, and mi - ne - ral, He is the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral!

a - ni - mal, and mi - ne - ral, He is the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral!

3. In fact, when I know what is meant by "ma - me - lon" and "ra - ve - lin," When

*Slower.*  
*pp*

I can tell at sight a chasse-pot ri - fle from a ja - ve - lia; When such af - fairs as sor - ties and sur -

- pri - ses I'm more wa - ry at; And when I know pre - cise - ly what is meant by com - mis - sa - ri - at; When

I have learnt what pro - gress has been made in mo - dern gun - ne - ry; When I know more of tac - tics than a

no - vice in a mun - ne - ry; In short, when I've a smat - ter - ing of e - le - men - tal stra - te - gy— You'll

*a tempo. Vivace.*

*a tempo. Vivace.*

CHORUS.

say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee; You'll say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee, You'll say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a gee, You'll

MAJOR-GENERAL.

say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a, sat a gee. For my

say a bet-ter Ma-jor-Ge-ne-ral has ne-ver sat a, sat a gee.

mi-li-ta-ry know-ledge, tho' I'm pluck-y and ad-ven-tu-ry, Has on-ly been brought down to the be-

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal melody with lyrics. The third system features a vocal line for the Major-General and a piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f* and *pp*.



gin-ning of the cen-tu-ry, But still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, I

## CHORUS.

am the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral. But still, in mat-ters ve-ge-ta-ble,

But still, in mat-ters ve-ge-ta-ble,

a-ni-mal, and mi-ne-ral, He is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.

a-ni-mal, and mi-ne-ral, He is the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.

## Finale—Act I.

Mabel, Kate, Edith, Frederic, Samuel, King, Major-General, Ruth, &amp; Chorus.

RECIT. MAJOR-GENERAL.

*Moderato.*

Oh, men of dark and dis-mal fate, Fore-

PIANO. *f*

*a tempo.*

- go your cru - el em - ploy; Have pi - ty on my lone - ly state, I am an or - phan

*p*

SAMUEL & KING. MAJOR-GENERAL. SAMUEL & KING. MAJOR-GENERAL.

boy! An or - phan boy? An or - phan boy! How sad, an or - phan boy! These

CHORUS OF PIRATES.

How sad, an or - phan boy!

*Andante moderato.*

## CHORUS OF PIRATES. MAJOR-GENERAL

children whom you see are all that I can call my own. Poor fel-low! Take them a-way from me, and I shall

*Andante moderato.*

PIRATES.

MAJOR-GENERAL.

be in-deed a-lone! Poor fel-low! If pi-ty you can feel, leave me my sole re-main-ing joy! See,

PIRATES.

at your feet they kneel! Your hearts you can-not steel! A-gainst the sad, sad tale of the lone-ly or-phan boy! Poor

*mf* *dim. . . p*

SAMUEL, KING, &amp; CHORUS OF PIRATES

fel-low! See, at our feet they kneel! Our hearts we can-not steel! A-gainst the sad, sad tale of the

*A*

SAMUEL.

SAMUEL &amp; KING.

lone-ly or-phan boy! The or-phan boy! The or-phan boy! See, at our feet they kneel! Our

*p*

hearts we can-not steel A - gainst the tale of the lone - ly or - phan boy.

MAJOR-GENERAL.

*Allegro vivace.* I'm tell-ing a ter - ri - ble sto - ry, But it does-n't di-min-ish my glo - ry; For

they would have ta-ken my daughters O - ver the bil - lo - wy wa - - ters, If I had-n't, in e - le-gant dic - tion, In -

- dulged in an in - no - cent fic - tion, Which is not in the same ca - te - go - ry As tell-ing a re - gu - lar ter - ri - ble



**B** *pp* MARR.

He is tell-ing a ter-ri-ble sto-ry Which will tend to di-min-ish his glo-ry; Though

*pp* EDITH & KATE.

He is tell-ing a ter-ri-ble sto-ry Which will tend to di-min-ish his glo-ry; Though

*pp* ERAD.

If he's tell-ing a ter-ri-ble sto-ry He shall die by a death that is go-ry; Yes,

*pp* SAM.

If he's tell-ing a ter-ri-ble sto-ry He shall die by a death that is go-ry; Yes,

*pp* KING.

If he's tell-ing a ter-ri-ble sto-ry He shall die by a death that is go-ry; Yes.

*pp* CHORUS, SOPRANOS.

He is tell-ing a ter-ri-ble sto-ry Which will tend to di-min-ish his glo-ry; Though

*pp* TENORS & BASSES.

If he's tell-ing a ter-ri-ble sto-ry He shall die by a death that is go-ry; Yes.

**B**

they would have ta-ken his daugh-ters O-ver the bil-lo-wy wa-ters. It is

they would have ta-ken his daugh-ters O-ver the bil-lo-wy wa-ters. It is

one of the cru-el-lest slaugh-ters That e-ver were known in these wa-ters. It is

one of the cru-el-lest slaugh-ters That e-ver were known in these wa-ters. It is

one of the cru-el-lest slaugh-ters That e-ver were known in these wa-ters. It is

they would have ta-ken his daugh-ters O-ver the bil-lo-wy wa-ters. It is

one of the cru-el-lest slaugh-ters That e-ver were known in these wa-ters. It is

**G**

- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To  
- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To  
- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To  
- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To  
- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To  
- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To  
- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To  
- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To  
**C**  
- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To  
- go - ry As tell-ing a re-gu-lar ter-ri-ble sto - ry. It's ea-sy, in e-le-gant dic-tion, To

[illegible][illegible]



*Moderato.* KING.  
Al - though our dark ca - reer some-times in - volves the crime of steal - ing, We

*Moderato.*  
*p*

ra - ther think that we're not al - to - ge - ther void of feel - ing; Al - though we live by strife we're al - ways

sor - ry to be - gin it; For what, we ask, is life, with-out a touch of poe - try in it?

*fz*

CHORUS. MAEL & EDITH with 1st Sop.  
SOPRANOS. KATE with 2nd Sop.  
Hail, po - e - try, thou heav'n - born maid! Thou gild - est

TENORS & FRED. with TENOR. SAM. with 1st BASS.  
BASSES.  
Hail, po - e - try, thou heav'n - born maid! Thou gild - est

KING & MAJOR-GEN. with 2nd BASS.  
Hail, po - e - try, thou heav'n - born maid! Thou gild - est

*f* (Voices only.)



e'en the Pl - rate's trade. Hail, flow - ing fount of sen - ti -

e'en the Pl - rate's trade. Hail, flow - ing fount of sen - ti -

- ment, all hail! All hail! di - vine e - - mol - li - ent.

- ment, all hail! All hail! di - vine e - - mol - li - ent.

**E** RECIT. KING.  
You may go, for you're at li - ber - ty; Our pri - vate rules pro -

**E**  
(Orchestra)

- - tect you: And hon - e - ra - ry mem - bers of our band we do e - - lect

SAM. MAJOR-GENERAL.

For he is an or - phan boy! And it some-times is a

you.

CHORUS. SOPRANOS. *f*

He is! Hur - rah for the or - phan boy!

TENORS & BASSES. *f*

He is! Hur - rah for the or - phan boy!

*Allegro non troppo.*

*p* *f* *p*

use - ful thing to be an or - phan boy.

*f*

It is! Hur - rah for the or - phan boy! Hur-rah for the or - phan

*f*

It is! Hur - rah for the or - phan boy! Hur-rah for the or - phan

**F. MABEL.**

Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be!

**EDITH & KATH.**

Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

**FRED.**

Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be!

**SAM.**

Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be!

**KING.**

They will a - way and mar - ried be!

**MAJOR-GENERAL.**

boy!

Oh, hap - py

boy!

Oh, hap - py

**F.**

*p*

*f*

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

Should it be - fal au - spi - cious -

day, with joy - ous glee They will a - way and mar - ried be!

day, with joy - ous glee They will a - way and mar - ried be!

*p*

- lee, My sis - ters all will brides - maids be.  
 - lee, Her sis - ters all will brides - maids be.  
 - lee, Her sis - ters all will brides - maids be.  
 - lee, Her sis - ters all will brides - maids be.  
 - lee, Her sis - ters all will brides - maids be.  
 Should it be - fal - au - spi - cious - lee, Her sis - ters  
 Should it be - fal - au - spi - cious - lee, Her sis - ters

Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be. Should it be -  
 Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -  
 Oh, hap - py day, with joy - ous glee We will a - way and mar - ried be. Should it be -  
 Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -  
 Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -  
 Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -  
 all will bridesmaids be. Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -  
 all will brides - maids be. Oh, hap - py day, with joy - ous glee They will a - way and mar - ried be. Should it be -



[illegible]

RECIT. RUTH.

*Allegro agitato.*

Oh, mas-ter, hear one word, I do im-plore you!

CHORUS OF PIRATES.

Re-mem-ber Ruth, your Ruth, who kneels be-fore you!

Yes, yes, re-mem-ber

*H a tempo.*

FRED.

CHORUS OF PIRATES.

Ruth, who kneels be-fore you. A-way, you did de-ceive me. A-way, you did de-

RUTH. PIRATES. FRED. PIRATES.

- ceive him. Oh, do not leave me. Oh, do not leave her. A-way, you grieve me. A-way, you grieve him.

FRED.

PIRATES.

I wish you'd leave me. We wish you'd leave him.

**B** *pp*

squad, Ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ra, ra, ra, ra, ra, ra, ra, ra,

- ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ra, ra, ra, ra, ra, ra, ra, ra,

**C**

- ra, ta-ran-ta-ra, ta-ran-ta-ra, ra, ra, ta-ran-ta-ra!

MABEL. <sup>8</sup>  
 Go, . . ye he- roes, go . . to glo- ry, Though . . ye die in com- bat go . . ry! Ye . . shall live in  
 song . . and sto- ry, Go . . to im- mor- ta- li- ty. Go to death, . . and go to slaugh- ter;  
 Die, . . and ev- 'ry Cornish daugh- ter With her tears your grave shall wa- - - ter! Go, ye he- roes, go and  
 die! *p* cre - scen - do.

EDITH. <sup>8</sup>  
 Go, ye he- roes, go and die! Go, ye he- roes, go and die!

CHORUS OF GIRLS. <sup>8</sup>  
 KATE with 2nd SOPRANO.  
 Go, ye he- roes, go and die! Go, ye he- roes, go and die! Thc' to us it's e- vi- dent  
 CHORUS OF POLICE. *plb*  
 Ta- ran - ta -

*f* *mf* *dim.* *p*



These at - ten - tions are well meant!      Such ex - pres - sions don't ap - pear

- ra, ta - ran - ta - ra,      Ta - ran - ta - ra,      Ta - ran - ta -

Cal - cu - la - ted men to cheer      Who are going to meet their fate In a

- ra, ta - ran - ta - ra,      Ta - ran - ta - ra,

high - ly ner - vous state ;      SOU to us it's e - vi - dent These at -

Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,

- ten - tions are well meant!

Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra.

E

E

Go . . . and do your best . . . en-dea-vour, And, . . . be-fore all links we se - - ver,

We . . . will say fare - - well . . . for e - ver. Go to glo-ry and the grave!

*cre - - - - - sten - - - - - do.*

## CHORUS OF GIRLS.

Go to glo-ry and the grave! For your foes are fierce and ruth-less, False, un-

*f* *sf* *b* *f*

- mer-ci-ful, and truth-less; Young and ten-der, old and tooth-less, All in vain their mer-cy crave!

*8va.* *F* *p*

## SOLO. SERGEANT.

We ob-serve too great a stress On the risks that on us press, And of

*p*

re-fer-ence, a-lack, To our chance of com-ing back; Still, per-haps it would be wise Not to

*pp*

carp or cri-ti-cise, For it's ve-ry e-vi-dent These at-ten-tions are well meant. Yes, it's

POLICE

ve-ry e-vi-dent E-vi-dent, e-vi-dent, Ah, yes, well

These at-ten-tions are well meant, yes, well meant; Ah, yes, well

**G MARSH.**

**EDITH.** *p* Go, . . ye he - roes, go . . to glo - ry! Though . . ye die in com - bat

**CHORUS OF GIRLS.** *p* Go, . . ye he - roes, go . . to glo - ry! Though . . ye die in com - bat

**SERGEANT, CHORUS OF POLICE.** *p Unis.* Go, ye he - roes, go to . .

meant! When the foe-man bares his steel, Taran - ta - ra, ta-ran - ta-ra! We un - com - for - ta - ble feel, Ta-ran - ta -

go - ry, Ye . . shall live in song . . and sto - ry, Go . . to im - mor - ta - li -

go - ry, Ye . . shall live in song . . and sto - ry, Go to im - mor - ta - li -

glo - ry! Ye shall, ye shall live in

- ra! And we find the wis - est thing, Taran - ta - ra, ta-ran - ta-ra! Is to slap our chests and sing, Ta-ran - ta -

ty! Go to death, . . and go to slaugh - ter; Die, . . and ev - 'ry Cor - nish

ty! Go to death, and go to slaugh - ter; Die, and ev - 'ry Cor - nish

sto - ry, Go to death, and go to slaugh - ter; Die, and ev - 'ry Cor - nish

- ra! For when threat - ed with emeutes, Taran - ta - ra, taran - ta-ra! And your heart is in your boots, Taran - ta -



daugh - ter With her tears your grave shall wa - - ter! Go, ye he - roes, go and  
 daugh - ter With her tears your grave shall wa - - ter! Go, ye he - roes, go and  
 daugh - ter With her tears your grave shall wa - - ter! Go, ye he - roes, go and  
 - ra! There is no - thing brings it round Like the trum - pet's mar - tial sound, Like the trum - pet's mar - tial

H *cresc.* *acc.* *do.*  
 die! Go, ye he - roes, go to im - mor - ta - li - ty! Go, ye he - roes, go to  
 die! Go, ye he - roes, go to im - mor - ta - li - ty! Go, ye he - roes, go to  
 die! Go, ye he - roes, go to im - mor - ta - li - ty! Go, ye he - roes, go to  
 SERGEANT & TENORS.  
 Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,  
 sound! Ta - ran - ta - ra, *RASSES!* ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,  
 H *dim.* *pp* *cresc.* *acc.*

*f*  
 im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and sto - ry; Go to im - mor - ta - li -  
 im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and sto - ry; Go to im - mor - ta - li -  
 im - mor - ta - li - ty! Tho' ye die in com - bat go - ry, Ye shall live in song and sto - ry; Go to im - mor - ta - li -  
 - ra, ta - ran - ta - ra, ta - ran - ta - ra,  
 ra, ra, ra, Ta - ran - ta - ra, ra, ra, ra, ra, ra, ra, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -  
*do.* *f*

ty!

ty!

ty!

cre - - - - - seen - - - - - do.

ra! MAJOR-GENERAL. Yes, yes, we go! Ta-ran - ta - ra! Ta-ran - ta - ra! All right, we

cre - - - - - seen - - - - - do.

A-way, a-way! These pi-rates slay! Then do not stay! Then why this delay!

p cre - - - - - seen - - - - - do.

MABEL.

Yes, for - ward on the foe, They go, they go! Yes,

EDITH.

Yes, for - ward on the foe, They go, they go! Yes,

CHORUS OF GIRLS.

SERGEANT.

Yes, for - ward on the foe, They go, they go! Yes,

go! Yes, for - ward on the foe, Yes, for - ward on the foe, They go, they go! Yes, for - ward on the

CHORUS OF POLICE.

go! Yes, for - ward on the foe, Yes, for - ward on the foe, They go, they go! Yes, for - ward on the

MAJOR-GENERAL.

Yes, but you don't go!

ff p ff

for - ward on the foe! At last they go, at last they go, at last they

for - ward on the foe! At last they go, at last they go, at last they

for - ward on the foe! At last they go, at last they go, at last they

foe, Yes, for-ward on the foe! We go, we go, we go, we

foe, Yes, for-ward on the foe! We go, we go, we go, we

Yes, but you don't go! At last they go, at last they

*p* *f*

[illegible]

## No. 4.

## RECITATIVE &amp; TRIO.

RECIT. FRED.

Now for the Pi-rate's lair! Oh, joy un-bound-ed! Oh, sweet re-lief! Oh, cap-ture un-ex-

*Massto.*

PIANO. *f* *ff*

am-pled! At last I may a-tone in some-slight measure For the re-peated acts of theft and pil-lage, Which, at a

*fz* *p*

*Moderato.* KING.

sense of du-ty's stern dic-ta-tion, I, cir-cum-stan-ce's vic-tim, have been guilt-y! Young

RUTH.

FRED. And I, your lit-tle Ruth!

Who calls? Oh, mad in-trud-ers! How dare you

Fred'ric! Your late com-man-der!



face me! Know ye not, oh, rash ones, That I have doomed you to ex - ter - mi - na - tion? Have

KING.

mer - cy on us; Hear us ere you slaugh - ter! I do not

FRED.

think I ought to lis - ten to you; Yet mer - cy should al - lay our sure re - sent - ment. And

so, I will be mer - ci - ful. Say on!

*f*

## No. 5.

## TRIO—Ruth, Frederic, &amp; King.

*Allegro grazioso.*

PIANO.



RUTH. **A**

1st verse. When you had left our pi-rate fold, We tried to raise our spi-rits faint Ac-cord-ing to our cus-tom old, With

KING.

2nd verse. knew your taste for cu-rious quips, For cranks and con-tra-dic-tions queer, And with the laugh-ter on our lips, We

**A**

*p*

quip and quib-ble quaint; But all in vain the quips we heard, We lay and sobb'd up-on the rocks, Un-

wish'd you there to hear. We said, "If we could tell it him, How Fred-ric would the joke en-joy." And

FRED. RUTH.

-til to some-bo-dy oc-curr'd A star-ting pa-ra-dox. A pa-ra-dox? A pa-ra-dox, a most in-

2. That pa-ra-dox?

so we've risk'd both life and limb To tell it to our boy. A pa-ra-dox, a most in-

*p*

ge-nious pa-ra-dox! We've quips and quib-bles heard in flocks, But none to beat this pa-ra-dox!

ge-nious pa-ra-dox! We've quips and quib-bles heard in flocks, But none to beat this pa-ra-dox

1st &amp; 2nd verse.

*p* A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, this

FRED. 1st & 2nd verse

*f* A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, a

1st & 2nd verse. *p* *f* 2. this

A pa-ra-dox, a pa-ra-dox, a most in-ge-nious pa-ra-dox. Ha, ha, ha, ha, ha, ha, ha, this

*p*

1st time. 2nd time.

pa-ra-dox.

pa-ra-dox.

pa-ra-dox. We

1st time. 2nd time.

*f* *p*

## C KING.

For some ridiculous reason, to which, however, I've no desire to be dis-

loyal, Some person in authority—I don't know who—very likely the Astronomer

Royal, Has decided that, although for such a beastly month as February, twenty-eight days as a rule are

plenty: One year in every four his days shall be reckoned as nine and

twenty. Through some singular coincidence—I shouldn't be surprised if it were owing to the agency of an ill-natured

fairy, You are the victim of this clumsy arrangement, having been born in leap year on the twenty-ninth of Feb-

-ruary. And so, by a simple arithmetical process, you'll easily dis-

cover That tho' you've lived twenty-one years, yet, if we go by birthdays, you're only five and a little bit

## D RUTH.

## FRED.

*a tempo.* Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho!

Dear me, let's see!

*o-ver!* Ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho!

*f* *dim.* *p*

## RUTH.

Yes! yes! with yours my fig-ures do a - gree! Ha, ha, ha, ha, ha, ha, ha!

*f* KING.

Ha, ha, ha, ha, ha, ha, ha!



**E** **FRED.**  
How quiet the ways of Fa - ra - dox! At com - mon sense she gai - ly mocks. Tho',

*dim.* *p*

count - ing in the u - sual way, Years twen - ty - one I've been a - live, Yet, reck - ling by my na - tal day, Yet,

*rall.* *rall.*

**F** *a tempo.* **RUTH.**  
reck - ling by my na - tal day, I am a lit - tle boy of five! He is a KING. He is a

*f* *a tempo.* *f*

lit - tle boy of five! Ha, ha, ha, ha, ha, ha, ha! That

**FRED.** Ha, ha, ha, ha, ha, ha, ha, ha! That

lit - tle boy of five! Ha, ha, ha, ha, ha, ha, ha, ha! That

*f* *dim.* *p*

pa - ra - dox, that pa - ra - dox, That most in - ge - nious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -  
 pa - ra - dox, that pa - ra - dox, That most in - ge - nious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -  
 pa - ra - dox, that pa - ra - dox, That most in - ge - nious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, ha! That pa - ra -

- dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu - rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That  
 - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu - rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That  
 - dox, Ha, ha, ha, ha, ha, ha, ha, ha! That cu - rious pa - ra - dox, Ha, ha, ha, ha, ha, ha, ha, ha, That

most in - ge - nious pa - ra - dox.  
 most in - ge - nious pa - ra - dox.  
 most in - ge - nious pa - ra - dox.

## No. 6.

## TRIO—Ruth, Frederic, &amp; King.

*Allegro molto.* RUTH.

Away, a - way, my heart's on fire! I burn this base de-ception to re - pay. This ve-ry

KING.

Away, a - way, my heart's on fire! I burn this base de-ception to re - pay. This ve-ry

*Allegro molto.* PIANO.

day . . my vengeance dire . . Shall glut it - self in gore. A-way, a - way! . . FRED.

A-way, a - way, . . ere I ex -

day . . my vengeance dire . . Shall glut it - self in gore. A-way, a - way! . .

phre! . . I find my du - ty hard to do to - day. . . My heart is fill'd . . with an - guish dire; . . It strikes me

**A**

to the core! A-way, a-way!

**A**

With falsehood foul he trick'd us of our brides;... Let vengeance howl, the Pi-rate so de-

Yes,

Yes,

- cides! . . . Our na-tures stern he soft-ened with his lies! . . . And in re-turn to-night the trai-tor dies! . . .

*ff* *ff*

**B**

yes, to-night the trai-tor dies! . . . Yes, yes, to-night the trai-tor dies! . . . To-night he

yes, to-night the trai-tor dies! . . . Yes, yes, to-night the trai-tor dies! . . .

Yes, yes, to-night the trai-tor dies! . . .

*ff* *f* *dim.* . . . *mf*



dies ! . . . They will welter in sor - row, In their natures to  
 His girls like - wise, . . .  
 Yes, or ear - ly to - mor - row. The one soft spot  
 che - rish ; To - night he dies ! yes, or ear - ly to - mor - row. His  
 And all the plot To - night he dies ! yes, or ear - ly to - mor - row. His  
 To a-buse it shall pe - rish. To - night he dies ! yes, or ear - ly to - mor - row. His  
 girls likewise, they will welter in sor - row ; The one soft spot in their natures they che - rish, And all who plot to a-buse it shall  
 girls likewise, they will welter in sor - row ; The one soft spot in their natures they che - rish, And all who plot to a-buse it shall  
 girls likewise, they will welter in sor - row ; The one soft spot in their natures they che - rish, And all who plot to a-buse it shall

*pp*

pe - rish! A-way, a - way, a - way! To-night the trai - - tor dies! A-way, a -  
 pe - rish! A-way, a - way, a - way! To-night the trai - - tor dies! A-way, a -  
 pe - rish! A-way, a - way, . . . a - way! . . . To-night the trai - - tor dies! . . . A-way, a -

- way! to - night, . . . to - night, . . . to - night . . . the trai - - tor dies! . . . to -  
 - way! to - night, . . . to - night, . . . to - night . . . the trai - - tor dies! . . . to -  
 - way! to - night, . . . to - night, . . . to - night . . . the trai - - tor dies! . . . to -

- night! a - way!  
 - night! a - way!  
 - night! a - way!

## No. 7. RECITATIVE &amp; DUET—Mabel &amp; Frederic.

RECIT. MABEL.

All is prepar'd! Your gallant crew a-wait you! My Frederic in tears! It can not be that li-on heart

PIANO.

FRED.

quails at the com-ing con-sult? No, Ma-bel, no! A ter-ri-ble dis-clo-sure has just been made; Ma-bel, my dear-ly

*a tempo moderato.*

*a tempo moderato.*

lov'd one! I bound my-self to serve the Pi-rate Cap-tain Un-till I reach'd my one and twen-tish

MABEL.

FRED.

birth-day! But you are twen-ty-one! I've just dis-co-ver'd that I was born in leap-year, And that

MABEL.

birth-day will not be reach'd by me till nine - teen for - ty ! Oh, hor - ri - ble ! Cu - tas-tro - phe ap - pall - ing !

FRED.

And so, fare - well !

MABEL.

No, no ! Ah, Fred - ric, hear me !

*f* *con forza.* be - be - be

## No. 8.

## DUET—Mabel &amp; Frederic.

MABEL.

*Allegro agitato.* Stay, Fred - ric, stay ! They have no le - gal claim ! No

PIANO.

sha - dow of a shame Will fall up - on thy name ; Stay, Fred - ric, stay !

FRED.

Nay, Ma - bel, nay ; To -



night I quit these walls! The thought my soul ap - pale; But when stern du - ty calls, I must o - bey!

**A**

Stay, Fred-ric, stay! They have no claim No sha - dow of a shame Will fall . . .  
Nay, Ma-bel, nay; But de-ty's name. The thought . . my soul ap - pale; But when . . .

**A**

. . up - on thy name; Stay, Fred-ric, stay!  
. . stern du - ty calls, I must o - bey!

*Andante*  
MABEL.

B Ah, leave me not to pine A-lone and de-so-late! No fate seemed fair as mine. No hap-pi-ness so great; And

*pp dolce.*

na-ture, day by day, Has sung in ac-cents clear This joy-ous round-e-lay: He loves thee—he is

here! Fal la la la, Fal la la la! He loves thee—he is here! Fal la la la, Fal la la

*rail.*

*cresc. . . dim. p*

FRED.  
Ah, I must leave thee here In end-less night to dream, Where joy is dark and drear, And sor-row all su-preme; When

*p dolce.*

na-ture, day by day, will sing in al-tered tone This wea-ry round-e-lay: He loves thee—he is

MABEL.

Fal la la la, Fal la!

gone. Fal la la la, Fal la la in! He loves thee, he is here. Fal la la la, Fal la!

*rall.*

*cresc. dim. p*

RECIT.

It seems so long.

In 1940 I of age shall be; I'll then return and claim you, I de- clare it. Swear that till then you will be

*p*

(aside.)

Yes, I'll be strong; By all the Stan- leys, dead and gone. I swear it!

true to me!

*fs*

Oh, here is love, and here is truth, And here is food for joy - ous laugh - ter; He will be

Oh, here is love, and here is truth, And here is food for joy - ous laugh - ter; She will be

*Allegro vivace.*

*f* *mf*

faith - ful to his sooth, Till we are wed, and e - ver af - ter! Oh,

faith - ful to her sooth, Till we are wed, and e - ver af - ter! Oh, here is love, and here is truth,

here is love, and here is truth, He will be faith - ful to his sooth,

She will be faith - ful to her sooth, Till we are wed, and e - ven

Till we are wed, Yes, e - ven af - - - ter! Oh, here is love, and here is

af - ter, And e - ven af - ter! Oh, here is love, and here is

*cresc.* *f*



truth, And here is food for joy - ous laugh - ter; He will be faith - ful to his sooth, Till we are

truth, And here is food for joy - ous laugh - ter; She will be faith - ful to her sooth,

wed, and e - ven af - ter! He will be faith - ful to his sooth, and

She will be faith - ful to her sooth, Till we are wed, and e - ven

af - ter, e - ven af - ter! Oh, here is love, and here is truth, Oh, here is

af - ter, e - ven af - ter! Oh, here is love, and here is truth, Oh, here is

*fp* cre - scen - do.

love, is love!

love, is love!

*f*

The musical score is written for a voice and piano. It consists of five systems of music. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and piano accompaniment. The third system has two vocal staves and piano accompaniment. The fourth system has two vocal staves and piano accompaniment. The fifth system has two vocal staves and piano accompaniment. The lyrics are written below the vocal staves. The piano part includes dynamic markings such as *fp* (fortissimo piano) and *f* (forte). The score ends with a double bar line.

## No. 9. RECITATIVE—Mabel, &amp;c. Chorus of Police.

MABEL.

Yes, I am brave! Oh, fan-i-ly de-scent, How great thy charm, thy sway how ex-cel-lent!

PIANO. *f* *p*

*a tempo. Moderato.*

Come, one and all, un-daunt-ed men in blue! A cri-sis now af-fairs are com-ing to!

*a tempo.*

SOLO. SERGEANT.

Tho' in bo-dy and in mind

CHORUS OF POLICE.

We are

Ta-ran-ta-ra, ta-ran-ta-ra,

*cresc.* *f* *dim.* *p*

ti-mid-ly in-clin'd, And a-ny-thing but blind To the

Ta-ran-ta-ra, Ta-ran-ta-ra, ta-ran-ta-ra,

dan-ger that's be-hind; Yes, when the dan-ger's near We

Ta-ran - ta - ra, Ta-ran - ta - ra, ta-ran - ta - ra,

ma-nage to ap-pear As in-sen-si-ble to fear as a - ny - bo - dy here, as

Ta-ran - ta - ra!

a - ny - bo - dy here! Ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

Ta-ran - ta - ra, ta-ran - ta - ra, ra, ra, ra, ra, ra, ra, ra,

- ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta - ra, ta-ran - ta -

ra, ra, ra, ra, ra, ra, ra, ta-ran - ta - ra, ra, ra, ra,

MABEL: "Death and glory!"

ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra!

(Dialogue goes on.)

ra, ra, ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra!

Musical score for Mabel's song. It consists of three staves: a vocal line with lyrics, a piano accompaniment line, and a lower vocal line. The lyrics are 'ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra!' and '(Dialogue goes on.)' and 'ra, ra, ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra!'.

"old associates."

"acted nobly."

*p* CHORUS OF POLICE.

That is not a pleasant way of putting it! He has acted shamefully! He has acted nobly!

Musical score for the Chorus of Police. It consists of three staves: a vocal line with lyrics, a piano accompaniment line, and a lower vocal line. The lyrics are 'That is not a pleasant way of putting it!', 'He has acted shamefully!', and 'He has acted nobly!'.

"go ye and do yours."

SERGEANT: "This is perplexing."

"sense of duty."

Very well!

We cannot understand it at all!

Musical score for the Sergeant's dialogue. It consists of three staves: a vocal line with lyrics, a piano accompaniment line, and a lower vocal line. The lyrics are 'go ye and do yours.', 'This is perplexing.', 'sense of duty.', 'Very well!', and 'We cannot understand it at all!'.

"we joined the force."

"Too late now."

That makes a difference, of course, but at the same time, we repeat, we cannot understand it at all!

We should!

It is!

Musical score for the dialogue about joining the force. It consists of three staves: a vocal line with lyrics, a piano accompaniment line, and a lower vocal line. The lyrics are 'we joined the force.', 'Too late now.', 'That makes a difference, of course, but at the same time, we repeat, we cannot understand it at all!', 'We should!', and 'It is!'.

*Allegro*



## No. 10.

## SONG—Sergeant &amp; Chorus.

PIANO.

*Allegro moderato.*

SERGEANT.

1. When a felon's not engaged in his em-  
2. When the enterprising burglar's not a -

CHORUS OF POLICE.

his em-employment,  
not a burg-ling,  
lit-tle plans,  
- pied in crime,

joy-ment  
- gurg-ling,  
cent en - joy-ment,  
brook a - gurg-ling,

Is just as great as a - ny hon-est man's.  
And lis - ten to the mer - ry vil - lage chime.

Our feel-ings we with dif - fi - cul - ty  
When the cos-ta's finished jump-ing on his  
hon - est man's  
vil - lage chime.

smo-ther When con - sta - bu - la - ry du - ty's to be done. } Oh, take one consid - er - a - tion with an -  
 mo-ther, He loves to lie a - bask-ing in the sun. }

cul - ty smo-ther, to be done.  
 on his mo - ther in the sun. }

- o - ther, A po - lice-man's lot is not a hap - py one; When con - sta - bu - la - ry du - ty's to be  
 with an - o - ther! Ah, when con - sta - bu - la - ry du - ty's to be

done, to be done, The po - lice - man's lot is not a hap - py one, hap - py one!

done, to be done, The po - lice - man's lot is not a hap - py one, hap - py one!

## No. 11. SOLO—Sergeant, &amp; Chorus of Pirates &amp; Police.

CHORUS OF PIRATES (*behind the scenes*).*Allegretto.*

PIANO.

A rol - lick - ing band of Pi - rates we, Who, ti - red of toss - ing on the sea, Are

SERGEANT.

try - ing their hand at a bur - gla - rie, With wea - pons grim and go - ry. Hush, hush, I hear them on the

PIRATES.

ma - nor poaching; With steal - thy steps the Pi - rates are ap - proach - ing! We are not com - ing for plate or gold; A

sto - ry Ge - ne - ral Stan - ley told; We seek a pe - nal - ty ef - fy - fold For Ge - ne - ral Stan - ley's sto - ry!

CHORUS OF POLICE.

They

## PIRATES.

fif - ty - fold! We seek a pe - nal - ty      We seek a pe - nal - ty

seek a pe - nal - ty      fif - ty fold! They seek a pe - nal - ty

*p*

fif - ty - fold For Ge - ne - ral Stan - ley's sto - ry!

fif - ty - fold For Ge - ne - ral Stan - ley's sto - ry!

SERGEANT.

They come in force with steal - thy stride;

*pp*

CHORUS. *repeat this, and dim. till next Chorus.*

Our ob - vious course is now to hide!

*pp* Ta - ran - ta - ra, ta - ran - ta - ra!

Ta - ran - ta - ra, ta - ran - ta - ra!



## No. 12.

## SOLO — Samuel, &amp; Chorus of Pirates.

PIANO.

*Allegro marziale.*

CHORUS OF PIRATES.

With cat-like tread up -

on our prey we steal; In si-lence dread our cau-tious way we feel! No sound at all, we

ne-ver speak a word; A fly's foot-fall would be dis-tinct - - ly heard!

CHORUS OF POLICE.

Te-ran - ta - ra, ta-ran - ta - ra.

So steal - thil - ly the Pi-rate creeps, While all the house-hold sound-ly sleeps.

ra!

*Sua*

*p*  
Come, friends, who plough the sea, Truce to na-vi-ga-tion, Take an-o-ther sta-tion;  
*pp*  
Ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,

**B**  
Let's va-ry pi-ra-tee With a lit-tle bur-gla-ree! Come, friends, who  
ra,  
*p*

plough the sea, Truce to na-vi-ga-tion, Take an-o-ther sta-tion; Let's va-ry pi-ra-tee...  
ra,  
cre - scen - do.

**C SCLLO. SAMUEL**  
With a lit-tle bur-gla-ree! Here's your crow-bar, And... your...  
ra, Ta-ran-ta-ra, ra, ra!  
**C**

cen - tre - bit Your life . . . pre - ser - ver, You may want to hit!

Your si - lent match - es, Your dark lan - tern seize! Take your . . . file . . . And your

ske - le - ton - ic keys!

*f* PIRATES.  
With cat - like tread, In si - lence dread,

*f* POLICE.  
Ta - ran - ta - ra, ta - ran - ta - ra - - - ra!

*f* PIRATES.  
With cat - like tread up - on our prey we steal, In si - lence dread our cau - tious way we feel!





## No. 13. Frederic, King, Major-General, Police, &amp; Pirates.

FREDERIC. PIRATES.

Hush, hush! not a word; I see a light in - side! The Ma - jor - Gen - ral comes, so quick - ly hide! Yes,

PIANO.

POLICE. MAJOR-GENERAL.

yes, the Ma - jor - Gen - ral comes! He comes, the Ma - jor - Gen - ral comes! Yes, yes, the Ma - jor - Gen - ral comes! Tor -

*A tempo moderato.*

men - ted with the anguish dread Of false - hood un - a - ton'd, I lay up - on my sleep - less bed, And toss'd, and turn'd, and groan'd; The

*A tempo moderato.*

man who finds his con - science ache No peace at all en - joys: And as I lay in bed a - wake, I

CHORUS OF PIRATES. *ff* RECIT. MAJOR-GENERAL.

TENORS & BASSES. *p*

thought I heard a noise. He thought he heard a noise; Ha, ha! Now all is still, In dale or hill, My mind is set at

ease; So still the scene, It might have been The sigh-ing of the

No. 14. SONG—Major-General & Chorus (Pirates & Police).

breeze.  
*Allegro grazioso.*

PIANO. *p* *mf*

1. Soft - ly sigh - ing to the ri - ver, Comes the lone - ly breeze; . .  
2. Yet the breeze is but a ro - ver; When he wings a - way, . .

*dim.* *pp*

Set - ting na - ture all a - qui - ver, Rust - ling thro' the trees. **A**  
 Brook and pop - lar mourn a - lo - ver, Sigh - ing, "Well - a - day!" And the brook, in  
 Ah, the do - ing

**PIRATES** *ff*  
 Thro' the trees.  
 "Well - a - day!"

**POLICE.**  
 Thro' the trees.  
 "Well - a - day!" **A**

rip - pling mea - sure, Laughs for ve - ry love, . . . While the pop - lars, in their plet - sure, Wave their arms a -  
 and un - do - ing That the rogue could tell; . . . When the breeze is out a - woo - ing Who can woo so

- bowe!  
 well? . . . **B**

1. Yes, the trees for ve - ry love Wave their leaf - y arms a - bowe.  
 2. Shock - ing tales the rogues could tell, No - bo - dy can woo so well.  
**SERGEANT with 2nd BASS.**

1. Yes, the trees for ve - ry love Wave their leaf - y arms a - bowe.  
 2. Shock - ing tales the rogues could tell, No - bo - dy can woo so well. **B**

## p MAJOR-GENERAL with 1st TENORS.

1. ki - ver, ri - ver, lit - tle ri - ver, May thy lov - ing pros - per e'er; Hea - ven the  
 2. Pret - ty brook, thy dream is o - ver, For thy love is but a ro - ver; Sad the

1. Ri - ver, ri - ver, lit - tle ri - ver, May thy lov - ing pros - per e'er; Hea - ven the  
 2. Pret - ty brook, thy dream is o - ver, For thy love is but a ro - ver; Sad the

speed the pop - lar tree, May thy woo - ing hap - py be, Hea - ven speed the pop - lar  
 lot of pop - lar trees, Court - ed by a sic - kle breeze, Sad the lot of pop - lar

speed the pop - lar tree, May thy woo - ing hap - py be, Hea - ven speed the pop - lar  
 lot of pop - lar trees, Court - ed by a sic - kle breeze, Sad the lot of pop - lar

tree, May thy woo - ing hap - py be . . . by  
 tree, Court - ed

tree, May thy woo - ing hap - py be . . . by  
 tree, Court - ed

1st time. 2nd time.

1st time. 2nd time.

fic - kle breeze.

fic - kle breeze.

Ped. \* Ped. \*



## CHORUS OF GIRLS.

*f* SOPRANOS.*Allegro vivace.*

Now what is this, and what is that? And why does fa-ther leave his bed At such a time of night as this. So

ve-ry in-com-plete-ly dressed? Dear fa-ther is, and al-ways was, The most me-tho-di-cal of men; it's

his in-va-ri-a-ble rule To go to bed at half-past ten. What strange oc-cur-rence can it be That

calls dear fa-ther from his rest At such a time of night as this. So ve-ry in-com-plete-ly dressed!

So ve-ry in-com-plete-ly dressed, At such a time of night.

(Dialogue.)

GIRLS.

The pi-rates! the pirates! oh, des - pair!

PIRATES.

Yes, we're the pi-rates; so des - pair!

MAJOR-GENERAL.

MABEL.

Fred - e - ric here! oh joy! oh rap - ture! Summon your men, and ef - fect their cap - ture. Fred - e - ric, save us!

FRED.

PIRATES.

Beau - ti - ful Ma - bel, I would if I could, But I am not a - ble. He's tell - ing the truth, he is not a - ble.

KING.

With base de - ceit you work up - on our feel - ings; Re - venge is sweet, and

fa-vours all our deal-ings; With cou-age rare, and re-so-lu-tion man-ly, For death pre-pare, un-

G MABEL. CHORUS OF GIRLS. MABEL.  
- hap-py Gen-ral Stan-ley! Is he to die. un-shri-ven, un-an-neal'd? Oh, spare him! Will

GIRLS. POLICE. GIRLS.  
no one in his cause a wea-pon wicl? Oh, spare him! Yes, we are here, though hi-ther-to con-veal'd! Oh, rap-ture!

POLICE. GIRLS.  
Lo! to our pow-ers pi-rates quick-ly yield! Oh, rap-ture!

*cre scan do. ff*



*H Allegro moderato.*  
PIRATES.

POLICE. We tri-umph now, for well we throw Your mor-tal ca-reer's cut short; No pi-rate  
You tri-umph now, for well we throw Our mor-tal ca-reer's cut short; No pi-rate

*f* *mf*

band will take its stand At the Cen-tral Cri-mi-nal Court!

band will take its stand At the Cen-tral Cri-mi-nal Court!

*J* SERGEANT.  
To gain a brief ad-van-tage you've con-trived; But

*J Moderato.* *p*

KING.  
your proud tri-umph will not be long-lived. Don't say you're orphans, for we know that game!



## SERGEANT.

On your al - legiance we've a stron - ger claim; We bid you yield,

*slower.* we bid you yield in Queen Vic - to - ria's name! You do? We

do! We charge you yield in Queen Vic - to - ria's name!

**L** KING. We yield at once with hum - bled mien, . . . Re - cause, with all our

**L** *Allegretto tempo.* POLICE. faults, we love our Queen! Yes, yes, with all their faults, they love their

1st SOPRANO. M RECIT. MAJOR-GENERAL. RUTH.

Yes, yes, with all their faults, they love their Queen! A - way with them, and place them at the bar! One

2nd SOPRANO.

Yes, yes, with all their faults, they love their Queen!

TENOR.

Yes, yes, with all their faults, they love their Queen!

POLICE. BASS.

Queen! Yes, yes, with all their faults, they love their Queen!

M

f

*a tempo.*

moment, let me tell you who they are: They are no members of the com-mon throng, They are all no-bie-men

p

*Un poco più Animato.* CHORUS OF GIRLS. O MAJOR-GENERAL.

who have gone wrong. Oh, spare them! they are all no-bie-men who have gone wrong. What,

*Un poco più Animato.*

f

p

KING. MAJOR-GENERAL. KING. P. *ff*

all no-ble-men? Yes, all no-ble-men! What, all?.. Well, near-ly all!

MAJOR-GENERAL. *Moderato.*

*Sua.* No Eng-lishman un-mov'd that state-ment hears! Be-cause, with all our

faults, we love our House... of Peers; I pray you par-don me, ex-Pi-ate King! Peers will be Peers, and

youth will have its fling! Re-sume your rank and le-gis-la-tive du-ties, And take my daughters all of whom are

beau-ties!

*Tempo di valse.*

MABEL

Poor wan - d'ring ones, . .

*p*

Though ye have sure - ly strayed, Take heart of grace,

Your steps re - trace, Poor wan - d'ring ones! . . . . . *rall.*

*a tempo.*

Poor wan - d'ring ones, . . . . . If such poor love . . as ours

Can help you find true peace of mind, Why, take it, it . . . is



MADRE.

yours. Ah, ah, . . . ah, ah, ah! Ah, ah, . . .

*P* EDITH & KATE. wan - - d'ring one, Poor

*RUTH.* Poor wan - - d'ring one, Poor

*P* FRED. Poor wan - - d'ring one, Poor

*MAJOR GENERAL.* Poor wan - - d'ring one, Poor

*POOR KING & SAM.* Poor wan - - d'ring one, Poor

*P* CHORUS. SOPRANOS. Poor wan - - d'ring one, Poor wan - - d'ring one,

*P* TENORS & BASSES. Poor wan - - d'ring one, Poor wan - - d'ring one,

*p*

ah, ah, ah! Fair days will shine. Take . . . heart, . . .

*F* EDITH. Fair days will shine. Take . . . heart, . . .

wan - - d'ring one, Take heart, take heart,

wan - - d'ring one, Take heart, take heart,

wan - - d'ring one, Take heart, take heart,

wan - - d'ring one, Take heart, take heart,

Take heart, take heart,

Take heart, take heart,

*Secco*

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including vocal staves and piano accompaniment with lyrics.

take . . . mine! Take . . . heart!

KATZ & RUTH, take . . . mine! Take heart!

Take FRED, a - - ny heart, take ours!

Take MAJOR GENERAL, a - - ny heart, take ours!

Take KING & SAMUEL, a - - ny heart, take ours!

Take CHORUS, a - - ny heart, take ours!

Take a - - ny heart, take ours!

Take a - - ny heart, take ours!

*f* *p*

[illegible]

10

MABEL, EDITH, & KATE, *tacet*.  
RUTH, FRED., & MAJOR-GENERAL with SOP.

EDITH with 1st SOP.

heart, Fair days will shine, Take heart, Fair days will shine,  
KING & SAM. with BASSES.

heart, Fair days will shine, Take heart, Fair days will shine,

MABEL & EDITH with 1st SOP.

MAJOR-GENERAL with 2nd SOP.  
Take heart, Fair days will shine,  
FRED. with TENOR.

KING & SAM. with BASS.  
Take heart,

heart, Fair days will shine,

MABEL.

Take heart, Fair days will shine,  
EDITH.

KATE & RUTH.

Take heart, Fair days will shine,  
MAJOR-GENERAL.

Take heart,

Take heart, Fair days will shine,  
FRED. with TENOR.

SAM. & KING with BASS.

Take heart, Fair days will shine,  
SAM. & KING with BASS.

*cresc.* *scen.* *do.*



Take . . . ours ! . . . .

Take. . . . . ours ! . . . .

Take . . . . . ours ! . . . .

Take . . . . . ours ! . . . .

Take . . . . . ours ! . . . .

Take . . . . . ours ! . . . .

*sempre ff*

*8va.*

Ped. \*

Detailed description: This is a musical score for a voice and piano piece, page 135. The score is written in B-flat major (two flats) and 4/4 time. It consists of six staves. The first five staves are for the voice, each with a vocal line and a piano accompaniment line. The sixth staff is for the piano, with a grand staff (treble and bass clefs). The music features a variety of note values, including half notes, quarter notes, and eighth notes, with some passages marked with slurs and accents. The lyrics 'Take . . . ours !' are repeated across the first five staves. The piano part includes a section marked 'sempre ff' (sempre fortissimo) and another section marked '8va.' (octave). The score concludes with a 'Ped.' (pedal) marking and an asterisk (\*) indicating a final measure.

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